

EXHIBITION
OF STAGE DESIGNS

By

ROBERT EDMOND JONES

BOURGEOIS GALLERIES
693 FIFTH AVENUE
NEW YORK

A CATALOGUE OF
AN EXHIBITION OF STAGE DESIGNS
AND ONE MODEL

By
ROBERT EDMOND JONES
"

With an Introduction by
STARK YOUNG
"

OCTOBER SEVENTEENTH TO THIRTY-FIRST
1925

BOURGEOIS GALLERIES
593 FIFTH AVENUE
NEW YORK

980

A CATALOGUE

OF THE LIBRARY

OF THE

AMERICAN

LIBRARY

OF THE

AMERICAN

LIBRARY

OF THE

NOV 4 1926 gift

G.H.H. 5/5/26

INTRODUCTION

TO A SOUL, Plotinus says, in one of those passages of his that shine on the center of our thought, is allotted its own fortunes, not at hazard but always under a Reason, as the actors on our stage get their masks and other costumes. With the designer for the theatre it is the same. To him is allotted his fortune, the drama that he is to clothe, what background of the visible world it shall be given, what garments, furniture and light. He, like this soul in Plotinus and like this actor, adapts himself to the fortunes assigned to him, ranges himself rightly to the drama that he must invest, and to the whole principle of the piece. He too must speak out what business is given to him, exhibiting at the same time all that a soul can express of its own quality, as a singer in a song.

These drawings of Mr. Robert Edmond Jones now shown at the Bourgeois Galleries, are designs that at their best assume the fortunes that the dramatist has allotted to him and that express them, carrying radiantly the necessary essence of the idea. Each of these drawings further and reveals the meaning of the characters and the event, and conveys the shock of their vitality; they sing the dramatist's song. But they sing the singer too. He himself creates within the part assigned him.

I know in the case of my play, *The Saint*, if I may use what is personal as the most convincing sort of evidence, the setting that Mr. Jones contributed was beyond belief what I myself felt in the scene. It depicted not so much some spot that I had imagined, it was not the replica of some place that had been behind my eyes, though it was that too as much as need be, but was uncannily what was in my mind; it was the part that I had allotted him, marvelously the barrenness, rhythm, austerity and passion of what I had written. To their last reaches he created these qualities, exhibiting also in them all that could be expressed of his own beautiful quality.

So much for the dramatist and the designer working for him in terms of architecture, light, clothes, ornaments and forms. But no one who considers the theatre and its nature, could fail to wonder, looking at these scenes and costumes of Mr. Robert Edmond Jones, what effect

such an investiture of genius could have on the actors in the play. Within these settings that the designer provides the business of the costumes is to reveal and ennoble the actor's part, as his business in his turn is to fill them; together mutually they define and illuminate each other. And if the actor is poorer and the dramatist poorer than is good for the designer, it is his business not to design down to them, as it were, but to express what may have been, even beyond the dramatist's own conscious purpose or the actor's capacity, the nobler and living origins from which, however far off they may be, their impulse and idea have sprung.

This is the lift and fecundity, these are the conceptions at work, that we have seen in Mr. Jones' décor and that appear in the drawings. There are the designs for *The Birthday of the Infanta*, *Hamlet*, *La Cena delle Beffe*, *Macbeth*, *Richard III*, *Desire Under the Elms*, and the all too few costume plates. For a subtle revelation of this art of Mr. Jones' full character I should take the *Hamlet* design for a curtain, with its repetition of the thin arch and triple niches, full of Ravenna memories. But even more than this I admire the Banquet Scene, where the queen sits and Macbeth and the guests, with its fierce, ghastly colors and its orgasmic emphasis of light, and yet, with all these intensities, the ideal mood of great drama. For me it is quite unequalled among stage drawings so far as I know them.

The character of these drawings is above everything distinguished. In general they have a directness that makes them now austere, now purely melodic. They have an elimination that is at times voluptuous, even exotic, at times grave. They are both harsh and shy, both dogmatic and mystical, remote and full of confession. They are at the same time extraordinarily sensuous, bold, inward and reserved. Technically what remains most unforgettable about them is their combined use of pen and brush, the subtlety of what keeps them alive, their gradations of line and tone, like the mysterious relation of a man's pulse to his breathing, or like the sharp voice of an instrument against the wind blowing among leaves.

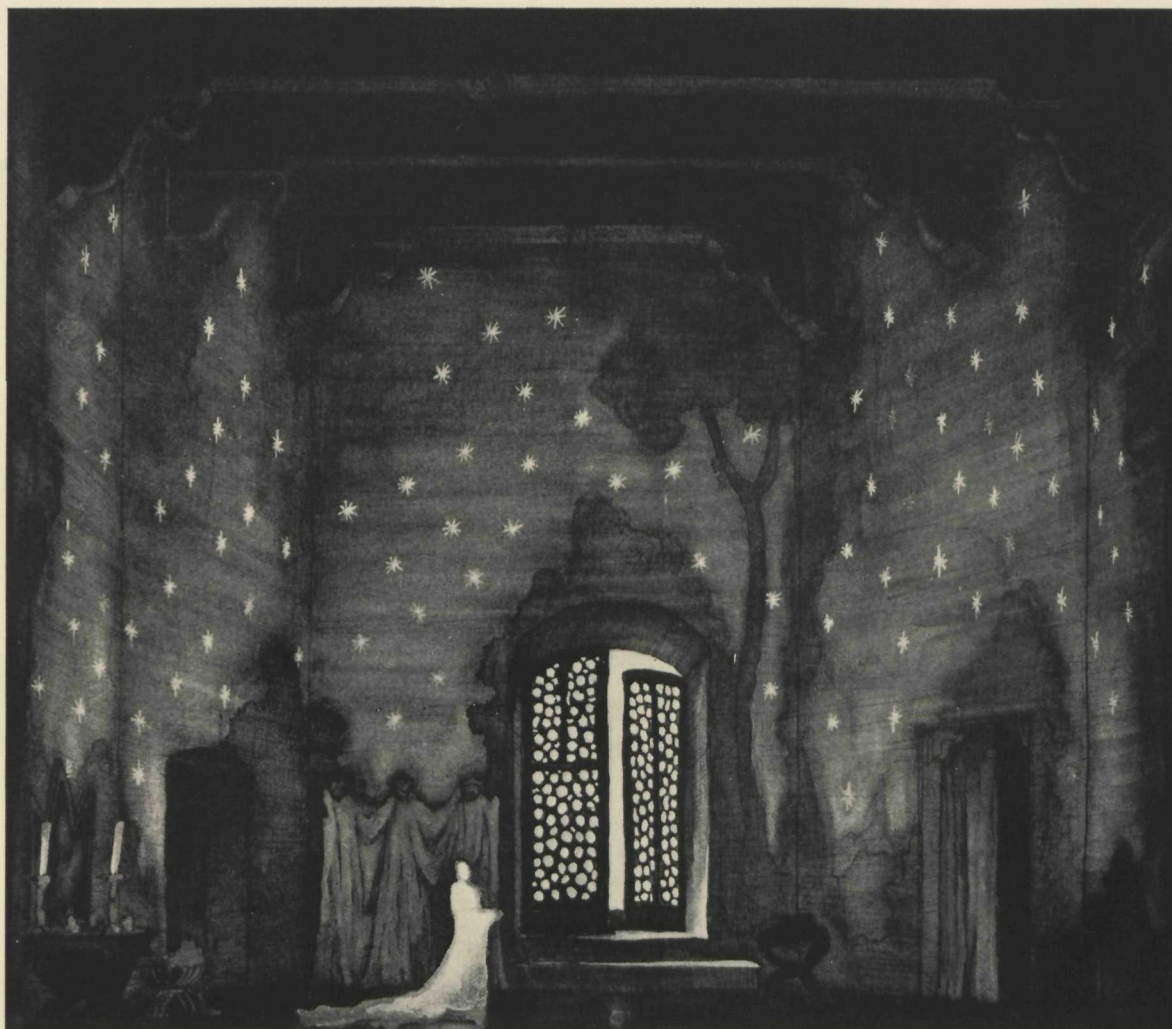
STARK YOUNG.



DESIRE UNDER THE ELMS
The Cabot Homestead



MACBETH, ACT III, SCENE IV
The Banquet Scene



LA CENA DELLE BEFFE, ACT II
Ginevra's Chamber



THE KINGDOM OF SANCHO PANZA
A Peasant

LIST OF DRAWINGS

- 1 THE SOUL OF THE ARTIST
A Thibetan Painting
Sixteenth Century
- 2 THE MAN WHO MARRIED A DUMB WIFE
A Play by Anatole France
For Granville Barker
- 3 LA CENA DELLE BEFFE
Ginevra's Chamber
An Opera by Umberto Giordano
From the Libretto by Sem Benelli
- 4 TIL EULENSPIEGEL
A Ballet by Waslav Nijinsky
to the Music of Richard Strauss
For Serge Diaghileff
- 5 TIL EULENSPIEGEL
A Chatelaine
A Ballet by Waslav Nijinsky to the
Music of Richard Strauss
For Serge Diaghileff
- 6 KING RICHARD III
Wooring of Lady Anne
A Play by William Shakespeare
For Arthur Hopkins
- 7 KING RICHARD III
Gloster's Soliloquy
- 8 KING RICHARD III
Clarence in Prison

- 9 THE BIRTHDAY OF THE INFANTA
The Hall of the Mirrors
A Ballet by John Alden Carpenter
From the Story by Oscar Wilde
For the Chicago Opera Association
Lent by Lee Simonson
- 10 MACBETH
The Three Witches
A Play by William Shakespeare
For Arthur Hopkins
- 11 MACBETH
The Letter Scene
- 12 MACBETH
The Banquet Scene
- 13 SETTING FOR A SPANISH PLAY
- 14 THE KINGDOM OF SANCHO PANZA
The Lady Rosaura
A Play by Melchior Lengyel
Lent by Andrew Dasburg
- 15 THE KINGDOM OF SANCHO PANZA
A Peasant
A Play by Melchior Lengyel
Lent by Jo Mielziner
- 16 THE KINGDOM OF SANCHO PANZA
A Peasant
Lent by Robert Allen Parker
- 17 AS YOU LIKE IT
A Play by William Shakespeare
Lent by Stark Young

- 18 HAMLET
The Court
A Play by William Shakespeare
For Arthur Hopkins
- 19 HAMLET
A Curtain
- 20 HAMLET
A Curtain
- 21 HAMLET
The Madness of Ophelia
Lent by Lee Simonson
- 22 HAMLET
The Burial of Ophelia
Lent by Normal-Bel Geddes
- 23 HIMMLISCHE UND IRDISCHE LIEBE (Launzi)
The Tower Room
A Play by Ferenc Molnar
For Arthur Hopkins
- 24 DESIRE UNDER THE ELMS
The Cabot Homestead
A Play by Eugene O'Neill
For the Provincetown Playhouse
- 25 THE SAINT
The Portico of a Seminary at Las Flores, New Mexico
A Play by Stark Young
For the Provincetown Playhouse
- 26 BEYOND
Firelight
A Play by Walter Hasenclever
For the Provincetown Playhouse

- 27 LOVE FOR LOVE
A Play by William Congreve
For the Provincetown Playhouse
- 28 THE ANCIENT MARINER
A Dramatic Arrangement by Eugene O'Neill
of the Poem by Samuel Taylor Coleridge
For the Provincetown Playhouse
- 29 AT THE GATEWAY
A Play by Luigi Pirandello
For Maria Carmi
Lent by Edith J. R. Isaacs
- 30 THE FOUNTAIN
The Torture of Nano
A Play by Eugene O'Neill
- 31 COSTUME FOR THE FOUNTAIN
- 32 COSTUME FOR THE FOUNTAIN
- 33 COSTUME FOR THE FOUNTAIN
- 34 COSTUME FOR THE FOUNTAIN
- 35 THE STAR: ACT I
A Play by Alexander Blok
- 36 THE STAR: ACT II
- 37 PORTRAIT SKETCH OF CLARE EAMES
Lent by Sidney Howard
- 38 RICHARD III
A Gibbet
For Arthur Hopkins

Model

LOVE FOR LOVE

CHRONOLOGICAL NOTES

Robert Edmond Jones: December 12, 1887, born in Milton, N. H.; 1906-1912 student (Class of 1910), and then graduate assistant-instructor at Harvard University; 1912-1913, residence in Berlin, Germany; November, 1914, returned to New York; February, 1915, first professional production, "The Dumb Wife"; February, 1915-October, 1925, productions of forty dramatic works in their order of sequence, as follows:

- 1 THE DUMB WIFE
- 2 THE DEVIL'S GARDEN
- 3 THE HAPPY ENDING
- 4 CALIBAN (NEW YORK, WITH URBAN)
- 5 TILL EULENSPIEGEL
- 6 GOOD GRACIOUS ANNABELLE
- 7 A SUCCESSFUL CALAMITY
- 8 GRANNY MAUMEE
- 9 THE RIDER OF DREAMS
- 10 SIMON THE CYRENIAN
- 11 CALIBAN (NEW, AT BOSTON)
- 12 THE WILD DUCK
- 13 HEDDA GABLER (FOR ARTHUR HOPKINS)
- 14 BE CALM, CAMILLA
- 15 THE GENTILE WIFE
- 16 GUIBOUR
- 17 REDEMPTION

- 18 THE JEST
- 19 THE EVERGREEN TREE
- 20 THE ROLL CALL
- 21 THE WILL OF SONG
- 22 THE BIRTHDAY OF THE INFANTA
- 23 GEORGE WASHINGTON
- 24 RICHARD THE THIRD
- 25 MACBETH
- 26 SWORDS
- 27 ANNA CHRISTIE
- 28 ROSA BERND
- 29 ROMEO AND JULIET
- 30 HAMLET
- 31 HEAVENLY AND EARTHLY LOVE (LAUNZI)
- 32 A ROYAL FANDANGO
- 33 THE SPOOK SONATA
- 34 FASHION
- 35 HEDDA GABLER (FOR THE ACTOR'S THEATRE)
- 36 DESIRE UNDER THE ELMS
- 37 MICHEL AUCLAIR
- 38 BEYOND
- 39 PATIENCE
- 40 LOVE FOR LOVE
- 41 THE BUCCANEER

THEATRE ARTS, INC.

TAKE PLEASURE
IN ANNOUNCING

DRAWINGS FOR THE THEATRE

By

ROBERT EDMOND JONES

With an Introduction by

ARTHUR HOPKINS

THE edition is limited to six hundred copies numbered and autographed by the author. The format is imperial octavo, of ninety-six pages, with thirty-five half-tone reproductions, including settings for *Hamlet*, *Richard III*, *Macbeth*, *The Jest*, *The Cenci*, *The Birthday of the Infanta*, *Anna Christie*, and *The Fountain*. This book is not only a record of Mr. Jones' work, but of ten years of progress in the American Theatre. Subscriptions with checks will be filled in the order in which they are received. The price is \$5 a copy. Address 7 East 42nd Street, New York City, N.Y.